

BULLETIN OF THE ART INSTITUTE OF CHICAGO

VOLUME VI

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NUMBER I

COMING EXHIBITIONS

THROUGH the efforts of the Newark Museum Association an exhibition of modern German applied art has been brought to this country and will be exhibited at the Art Institute from August 15 to September 15. The exhibition was planned for the purpose of showing what German artists are accomplishing in fields other than painting. The collection numbers over thirteen hundred pieces, illustrating all branches of art crafts. It includes metal work, ivories, jewelry, medals, bronzes, pottery, glass, etchings and engravings, posters, wall paper, textiles, and also a large number of photographs of subjects which could not be illustrated by the objects themselves.

Mr. Karl Ernst Osthaus, the director of the Folkwang Museum, Hagen, Westphalia, is responsible for assembling the collection in Germany. The objects are lent by the artists themselves in some cases, but chiefly by Mr. Osthaus, the Deutsches Museum für Kunst in Handel und Gewerbe of Hagen, and the Austrian Museum für Kunst und Industrie of Vienna. The collection will prove an agreeable supplement to the exhibition of modern German painting held in the Art Institute some years ago, and will enable the interested observer to form some opinion of the tremendous activity along all art lines found in Germany to-day.

The German posters recently presented to the Art Institute will also be exhibited



WEDGWOOD GUNSAULUS COLLECTION

during the summer. The painting collections are much enriched by the presence, throughout the summer, of the Cyrus H. McCormick and Charles L. Hutchinson private collections. Paintings from the collection of Mr. Martin A. Ryerson, including two interesting

Terburgs and a remarkable portrait of a man in Florentine costume by Ridolfo Ghirlandaio, are hung in the new room of Old Masters, adjoining the Hutchinson Gallery.

After the close of the school exhibition, July 7, works by Chicago artists, withdrawn on account of pressure in the galleries, will again be hung. Japanese prints from the collection of Miss Helen Gunsaulus, now on exhibition, will remain in place during the entire summer.

The autumn season will be opened by the Annual Exhibition of Art Crafts which will be held from October 1 to October 23. This will be followed by the Annual Exhibition of American Painting and Sculpture, November 5 to December 8. The jury for this exhibition will include the Art Committee of the Art Institute and the following artists: painters, William M. Chase, Joseph DeCamp, Daniel Garber, J. Francis Murphy and Harry M. Walcott; sculptors, George E. Ganiere and Frederick C. Hibbard.

EXHIBITIONS OF JAPANESE PRINTS

FROM April 12 to May 27 galleries 46 and 47a were hung with a distinguished loan collection of prints by the Japanese master Hiroshige. The prints, which were in almost every case of the finest possible quality, were lent by Messrs. Charles H. Chandler, J. Clarence Webster, Frederick W. Gookin, Clarence Buckingham, and the heirs of the late John H. Wrenn.

The rooms were beautifully decorated, the walls being covered and prints framed in delicate and appropriate colors. There were also special features in wood work, a canopy and two architectural screens decorated with flowering plants. The

landscapes were hung in Room 46, and the bird and flower representations were appropriately installed in the small room adjoining. The proximity of the Edward B. Butler collection of paintings by Inness made possible an interesting comparison of the treatment of landscape by the Japanese and the American master. This exhibition was followed, June 1, by Japanese prints from the collection of Miss Helen Gunsaulus. These prints are surimono or cards of greeting by various artists of the period 1780 to 1850. The exhibition will remain in place during the entire summer.

THE SPRING EXHIBITIONS

THE annual exhibition of the Art Students' League opened April 2, together with a special exhibition of color-etchings by Bernard Boutet de Monvel. The exhibition of the League, which is managed by the students, though the works are selected by a jury of artists, usually provides the first opportunity for the public appearance of paintings by the more advanced students, and attracts as well the efforts of recent graduates. As usual, the collection this year was full of interest and promise. The prizes for the year were conferred as follows:

First W. O. Goodman Prize of \$50 to Paul Sargent.

Second W. O. Goodman Prize of \$25 to William Vytlačil.

First Claire Stader Prize of \$15 to Winifred Bosworth.

Second Claire Stader Prize of \$10 to James Ewell.

Book prizes to Myron Chapin, Paul Newman, F. Dale Potts.

The De Monvel etchings were hung in the South Print Room and in the cor-

ridor below. They were for the most part decorative compositions, etched in outline with flat aquatint patterns printed in color. The subjects were quaint and



MRS. SAMUEL M. NICKERSON
BY RAIMUNDO DE MADRAZO

formal, and frequently a single set of plates yielded proofs in more than one scheme of color.

A week after the foregoing, the exhibition of the Chicago Architectural Club was thrown open. This included plans, elevations and models for buildings, photographs of structures characteristic of recent work of the architects, and many decorative designs carried out in various materials for purposes of architectural ornament.

The twenty-fourth annual exhibition of American water-colors and pastels, including the "Rotary Exhibition" of the American Water Color Society, occupied the galleries from May 7 to June 5.

The local representation was large, and the Rotary Exhibition more important and of higher quality than usual. The exhibition as a whole was of interest in that it contained many works of an unusual and experimental character, pictures showing fresh treatments of material and odd combinations of media; though successful pictures in pure aquarelle were, as always, comparatively rare.

At the same time with the water-colors, was shown a gallery of artistic photographs, constituting the Salon of the American Federation of Photographic Societies, under the auspices of the Chicago Camera Club.

MRS. SAMUEL M. NICKERSON

BY the death of Mrs. Nickerson in New York, March 15, the Art Institute lost one of its best friends. The portrait here reproduced was painted by Madrazo in 1901. The Nickerson Collection in the Art Institute, made up of jades, lacquers, porcelains, bronzes and other oriental art objects, and of modern paintings, occupying galleries 41, 42 and 44, was the gradual accumulation of Mr. and Mrs. Nickerson through years of travel and discriminating selection. It was formerly installed in their Chicago home, but when they moved to New York, in 1900, they dedicated the collection to public use in Chicago by presenting it to the Art Institute. Although the gift was unconditioned, Mrs. Nickerson's interest did not cease, and she has from time to time re-visited Chicago and personally supervised the cleaning and rearrangement of the collection. Her presence was always most welcome.

GUNSAULUS COLLECTION OF OLD
WEDGWOOD

THE department of ceramics has been greatly enriched by two important loan collections, both of which it is the intention of the owners ultimately to add to the permanent collections of the Museum. The first of these is the Amelia Blaxius Memorial Collection which was briefly described in the April number of the BULLETIN. The other similar loan is a fine collection of old Wedgwood, to be known as the Frank W. Gunsaulus Collection, committed to the Institute by Dr. Frank W. Gunsaulus, one of the Trustees. This collection has been installed in a fitting manner in Room 15, adjoining the gallery in which the Amelia Blaxius Collection is exhibited.

The Gunsaulus Collection was acquired from the cabinets of Sir Richard Tange, Lord Tweedmouth, Mr. Arthur Sanderson and Mr. Frederick Rathbone. It comprises with the exception of a few pieces the entire Sanderson Collection of Old Wedgwood which was formed for Arthur Sanderson by Frederick Rathbone of

London, the eminent authority on matters relating to Wedgwood. Mr. Rathbone commenced the formation of this collection in 1895, securing the best pieces obtainable, as opportunity offered, and proceeding upon the definite plan of illustrating Josiah Wedgwood's work from his earliest efforts to his perfected manner. When the collection was completed, in 1900, it was lent to the Royal Scottish Museum, Edinburgh. It remained on exhibition there until 1906, when Mr. Rathbone removed it to London. There it was purchased in 1907. Many of the pieces were once leading specimens in over thirty well known British and Continental collections. Mr. Rathbone is of the opinion that it would now be impossible to form another collection equally important from either the historic or artistic point of view. The collection numbers about 270 pieces.

Three of the vases are illustrated in this BULLETIN. On the

first page is one of a pair of vases known as wine and water vases. They are of solid green jasper and are the only pair known in this color. They were designed by Flaxman for Wedg-



WEDGWOOD SACRIFICE TO HYMEN

wood in 1775. The water vase is appropriately decorated with festoons of aquatic foliage and with the figure of a Triton holding a marine monster. The vase here reproduced is the wine vase. It is $14\frac{1}{2}$ inches high and is decorated with festoons of grapevines and with laurel and other borders; on the shoulder is a satyr clasping the horns of a goat.

On page 4 is one of a pair of fine tri-colored oviform vases of the year 1792, said to have been made for an Austrian princess. Continental patrons eagerly purchased Wedgwood's exquisite creations. The ground is lilac jasper with white bas-reliefs of nymphs engaged in sacrifice. The white plinths are decorated with palmette borders in green; the handles spring from satyr masks. The foot, upper and lower parts of the body, and the lid, have an effective design of graduated blue and white checks. Each white check carries a green quatrefoil. These vases are only $8\frac{1}{4}$ inches high. They were modelled for Wedgwood by William Hackwood. There is a considerable group of objects in the collection having the same tri-color design. Another vase of about the same shape and size, also modelled by Hack-

wood, is illustrated on this page. The body is of green jasper with reliefs of floral ornament and a frieze of dancing Hours.

There are many examples, in the collection, of Wedgwood's plaques and

medallions. The larger plaques were used as cabinet pictures and in various schemes of house decoration—for doors, pilasters, ceilings and panelled walls, and especially for mantelpieces. Many of the plaques are still to be found in the fireplaces for which they were originally made. A suite of mantelpiece tablets generally consisted of five pieces, two smaller tablets on either side of an important center plaque. The oval of dark blue jasper, 10 by $13\frac{3}{4}$ inches, reproduced on the following page, was a favorite plaque for such decoration. It is a greatly enlarged copy of a celebrated



WEDGWOOD—DANCING HOURS

gem (formerly in the Marlborough collection, now in Boston), depicting a playful "Marriage of Cupid and Psyche." Wedgwood reproduced this gem in the jasper body in many different sizes. Another tablet used for the same purpose is the well known "Priam begging the

body of Hector from Achilles," designed by Pacetti at Rome, under the supervision of Flaxman, in 1788. It occurs in this collection in dark blue jasper, $6\frac{1}{4}$ by 15 inches. Another example is a remarkable plaque in black jasper with a white relief designed by Lady Templeton, entitled "An offering to Peace."

Smaller plaques were used in cabinet-work as inlaid or mounted decoration for chairs, chests and other furniture. Medallions decorated the bonbon and patch-box. Dainty jasper imitations and copies of antique cameos were worn in rings, watches, buckles, and other objects. One case contains forty-seven of these small pieces mounted in their original cut steel frames, enriched with gold, mother-of-pearl, etc. The jasper body, Wedgwood's great technical achievement, was well adapted to use in these delicate cameos, being susceptible, as other china bodies are not, to finishing on the lapidary's wheel.

Wedgwood's portrait cameos and medallions of illustrious men, both of ancient and modern times, are represented by numerous examples. A few of the portraits are large and in very high relief.

Such an unusual one is the relief of Robert Boyle in this collection. It is of solid dark blue jasper, $10\frac{1}{2}$ by $7\frac{1}{2}$ inches, and belongs to the year 1775, during Wedgwood's partnership with Bentley. Another rare and fine portrait is that of the Duke of Bridgewater, modelled by Flaxman. It is $5\frac{1}{4}$ by 4 inches, in dark blue jasper - the only one recorded in this color.

Special attention should be drawn to another class of objects which are among the most beautiful in the collection - fine jasper pieces from tea and coffee sets. Notable among these are a tea-cup and saucer of black jasper with festoons of ivy in white relief and a blue and white cameo. Many of the pieces bear the mark "3" of the unknown workman who is thought to have been one of Wedgwood's most expert craftsmen. A chess-board with the picturesque medieval chess-men designed by Flaxman in 1785 is another object of interest.

An illustrated catalogue of the collection has been compiled by Dr. Gunsaulus. From this catalogue the illustrations used in these notes are reproduced.



WEDGWOOD—THE MARRIAGE OF CUPID
AND PSYCHE

POPULAR MUSEUM MANAGEMENT

THE Art Institute is sometimes criticised, though more often praised, for what may be called its ultra popular management. By tradition art museums are quiet and dignified, and there are those who view with a certain uneasiness the association of a museum with a school of technical instruction, the holding of numerous temporary exhibitions and especially of pageants, concerts, French readings and flower shows. There is room for a legitimate difference of opinion, and certainly some consideration may well be given to the question of where lines shall be drawn.

It is the avowed aim of the Art Institute to make itself useful to the community and, to this end, agreeable. That the visiting of museums is often a dreary business the most enthusiastic student of art must acknowledge. The necessarily concentrated attention is of itself exhausting, and when surroundings are cold and forbidding, the exhaustion is greatly increased, and the impression which remains is, to say the least, one of mixed enjoyment and fatigue.

It is therefore highly desirable, from a popular point of view, that art museums be divested of their traditional character of mere cold storage places for pictures and art objects, and should be given if possible a warm, living, human-hearted character which shall convey to both the critic and the ordinary visitor impressions of comfort and enjoyment. The mere arrangement of exhibition galleries is an important element, and we believe that the Art Institute is successful in this matter. The effect of the successive rooms, simply related, varying in dimen-

sions, height and decoration, contributes to the enjoyment of the visitor more than he is aware. The galleries are, as a foreign visitor expressed it, "sympathetic."

A great school so closely connected with a museum gives an element of life that nothing else can quite produce. The students constantly frequent the galleries. It is to the school that we owe the astonishing statistics of the library, which has 60,000 consulting visitors a year, four times as many as the great South Kensington art library in London. The passing exhibitions of current art productions simply acknowledge the existence of a living art as well as of an art of history. There are museum officials who think that there has been no art worth considering since the Renaissance.

The fortunate situation of the Art Institute has much to do with its large attendance. We have never put in turnstiles at the entrance, because they seem to impair a little the welcome to visitors, and the doorkeepers have no difficulty in keeping count with little mechanical registers in their hands. The many lectures and gallery tours, the free circulation of photographs, lending of lantern slides, provision of rooms for the meetings of art societies, the use of the galleries for evening receptions by various organizations, the occasional concerts, pageants, plays and students' parties, all make friends for the Art Institute among those interested in kindred arts.

Through this policy, which we believe to be public-spirited and right, the Art Institute has become a most active center of the life of Chicago, and an important influence throughout the whole valley of the Mississippi.

BULLETIN OF THE ART INSTITUTE OF CHICAGO

THE ANNUAL MEETINGS AND REPORTS

THE annual meetings of the Governing Members and of the Trustees were held respectively upon June 4 and June 10. No changes were made in the Board of Trustees nor in the Officers. There is one vacancy in the Board of Trustees, caused by the death of Mr. Daniel H. Burnham.

The annual reports show that the receipts of the museum during the year have been \$154,298.32 and the expenses \$138,312.05; of the school, receipts \$70,735.31, expenses \$78,119.40; total, museum and school, receipts \$225,033.63; expenses, \$216,431.45; favorable balance, \$8,602.18. The endowment fund amounts to \$467,729.43. The number of members of all classes is 3,672, a gain of 178 over last year.

The receipts from memberships were \$55,760.15, a gain of \$6,198.43 over last year. The total number of visitors to the museum was 861,011, a gain of 156,772 over last year. The whole number of students in the school was 3,054, a gain of 151; of visitors to the library 80,565, a gain of 1,148; of attendants on lectures 87,686, a gain of 6,418.

The valuable accessions to the collections of pictures and other objects of art have been recorded from time to time in the BULLETIN. The department of prints has taken on new importance. Thirty-one special exhibitions have been held during the year. The Art Institute is fulfilling its mission in public service; money for accessions to the collections and for additions to the building is now its chief need.

NOTES

DANIEL H. BURNHAM—Mr. Daniel H. Burnham, the distinguished architect, a Trustee of the Art Institute for the last six years, died in Heidelberg, June 7. A committee has been appointed by the Trustees to prepare suitable resolutions.

MEMBERS OF THE STAFF ABROAD—Mr. N. H. Carpenter, Secretary of the Art Institute, sailed for Europe June 22 for an absence of about ten weeks. He will attend the meeting of the Fourth International Congress for the Promotion of Art Education, in Dresden, August 12 to 18, as a delegate from Chicago. It is his intention to study the relations of foreign art museums to states and municipalities. Miss Mary Van Horne, the

librarian, has gone to Europe, to return October 1. She will study foreign libraries and purchase books and photographs. Mr. Lorado Taft, Lecturer on Sculpture in the Art Institute, has accompanied the Bureau of University Travel on a summer tour of the Mediterranean. Before going he completed the Ferguson Fountain of the Great Lakes. It is now ready to be cast in bronze and will be erected next fall against the south terrace of the Art Institute.

EGYPTIAN ROOM—The collection of Egyptian antiquities, newly installed in Room 16, has been admirably supplemented by sixty-two swinging frames containing plans and views from the Egyptian Exploration Fund reports of the



WILLIAM ORPEN—A WOMAN IN GRAY
FROM THE S. P. AVERY FUND, 1912

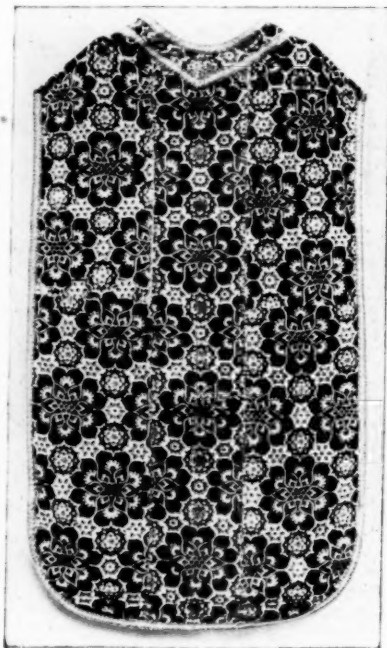
excavations at Deir el Bahari, Ahnas el Medineh, Necropolis of Ssedment, Deshasheh, Beni Hasan, Bubastis and other sites. The proximity of interesting material of this description as a background for the actual objects in the collection will be invaluable to both student and casual observer.

CHANGES IN THE STAFF—Mr. Ralph Holmes, the Registrar of the School, has resigned his position and accepted an appointment as head of the department of Painting and Decoration in the Carnegie Institute of Technology, Pittsburgh. He will leave the Art Institute August 1.

Mr. Holmes has discharged the complex duties of his office for seven years in a manner which has promoted harmony among the students and teachers to a remarkable degree, and he carries with him the affection of thousands of students and associates.

Mr. Thomas Wood Stevens, instructor in illustration and mural painting in the Art Institute, has accepted an appointment as Lecturer on Art History and Appreciation at the University of Wisconsin. It is hoped that it will still be possible for Mr. Stevens to retain his connection with the Art Institute.

Two new assistants have been appointed, Miss Kathryn McGovern in the Museum, and Miss Helen Parker in the Ryerson Library. Miss McGovern is a graduate of Northwestern University and Miss Parker of the University of Chicago.



CHASUBLE - ANTIQUARIAN COLLECTION
PRESENTED BY MARTIN A. RYERSON

CHASUBLES PRESENTED BY MR. RYERSON—Among recent accessions to the collections is a red velvet and Cyprus-gold dotted chasuble of late 14th or early 15th century date, one of a number of pieces presented by Mr. Martin A. Ryerson to the Antiquarian Society. This chasuble, illustrated on the following page, is of special

interest since its pattern of besants, said to have been made for the money changers' guild of old Florence, is seldom represented by large pieces in European collections. A whole vestment in good condition is very rare. Another chasuble, Italian of the end of the 15th century, given by Mr. Ryerson some years ago to the Antiquarian Society, is presented on this page. The ground is white with an all-over pattern of geometric oriental rosettes in polychrome cut velvet. The chief colors are red, blue and green. The vestment is remarkable for its splendid preservation.

NEW SCHOOL REGISTRAR Mr. Theodore J. Keane has been appointed to the position of Registrar of the School of the Art Institute to succeed Mr. Holmes. He will come to Chicago July 8 but his active duties will not begin until August 1. Mr. Keane comes from Minneapolis, where he has been managing director of the Minneapolis Society of Fine Arts and School of Art.

IN THE GALLERIES—A large symbolic painting entitled "The two angels," by Edwin Howland Blashfield, has been hung in the east corridor at the head of the main staircase.

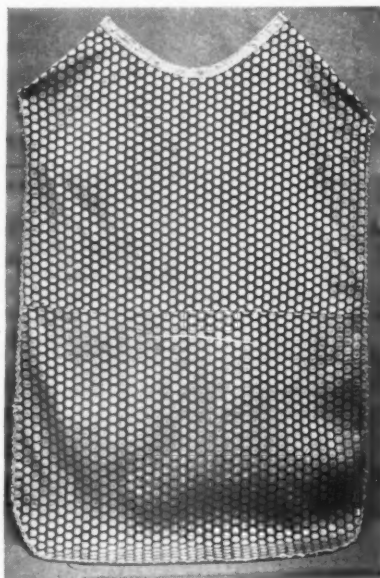
Two paintings lent by Mr. A. A. Sprague, "The Virgin, Christ and St. Catherine"

by Van Dyck, and "Portrait of Master Mercier" by John Hoppner, are now

in the Old Masters room. Mr. Charles Mulligan's full size plaster model of a monument to be erected in Edwardsville, Illinois, has been placed in Blackstone Hall, to remain about ten days. The work is designed to commemorate a century of progress in Illinois and will be erected on the site of the first court house in Edwardsville.

THE CONVENTION WEEK—During the five day session of the Republican National Convention, the Art Institute was

opened free to the public. The attendance for the five days was 17,111.



CHASUBLE - ANTIQUARIAN COLLECTION
PRESENTED BY MARTIN A. RYERSON

THE SCHOOL

ANNUAL EXHIBITION — The annual exhibition of works by students of the school opened in the galleries June 14. As there had been no special visiting instructor during the year, the work represented the normal result of a year's teaching by the regular faculty, and attained a commendable standard. The walls of portraits executed under Mr. Clarkson and Mr. Walcott were characterized by merits of tone and character, and of sound method in

the handling of pure color. Many of these canvases reached a high point of finish, and were distinguished by a professional regard for arrangement and dignity. Miss Wade, in the department of still life, was represented by a large number of excellent studies. Mr. Walcott, aside from his work with the portrait class, showed work in color composition and painting from the nude. Sculpture executed in Mr. Mulligan's classes was exhibited in Blackstone Hall.

The mural painting class under Mr. Stevens and Mr. Norton exhibited six large panels and three spandrels, designed for the assembly hall at Sherman Park, a work undertaken under a commission from Mr. John Barton Payne, President of the South Park Commission. The canvases deal with subjects from American and local history. Panels were also executed for the Lane Technical High School, the Union High School at Grand Rapids, Michigan, and the faculty lunch room at the Art Institute.

The School exhibition included the usual selection of the best drawings from the antique; a large gallery of representative work from the department of Decorative Designing; special work in design and construction from the Normal department; and numerous examples, many of them of practical quality, of the various styles of illustration.

PRIZES—In addition to honors for general excellence and for special merit in the various departments, the following prizes were awarded at the end of the school year:

John Quincy Adams Foreign Travelling Scholarship of \$425 to Garrett Sinclair.

American Travelling Scholarship of \$125 to Lucille Patterson.

Frederick Magnus Brand Memorial Prizes for Composition, awards of \$50, \$25, \$15 and \$10, to Edward A. Vysekal, Anita Parkhurst, Paul Sargent and Hazel I. Frazee.

Prizes in decorative design, third year prize of \$30 to Leo J. Kull; second year prize, tuition for one term, to Grace E. Taylor; third year prize, tuition for one term, to Lura Master-son.

Home Travelling Scholarship of \$250, in architecture, to Charles A. Faulkner, class of 1913. Medal for excellence in the same competition, to Jacob H. Bischof, class of 1913.

Charles Lawrence Hutchinson Medal, in architecture, to Edwin M. Sincere for general excellence during the four-year course.

Eight scholarships were awarded in the Saturday Juvenile Classes, three of which were given by the Girls' Life Class.

MASQUE OF MONTEZUMA—From May 30 to June 3, a party of about one hundred and thirty students from the school made an excursion to the sand dunes at the foot of Lake Michigan to enact their "Masque of Montezuma" for moving pictures. The enterprise was financed by the film manufacturers, who contributed the entire expense of the party, and added the sum of five hundred dollars, paid to the Art Students' League, for a scholarship fund. The outing was an unusual and interesting one. The students lived for days in their Aztec and Spanish costumes, taking part in the most varied and complicated rehearsals and evolutions, and gathering a store of impressions of the historical action under the most inspiring conditions—impressions of color and costume under actual sunlight. A copy of the complete film is to be lent to the school, as a record of one of the most picturesque undertakings of the Art Students' League.

SCHOOL CATALOGUE—The school catalogue for the coming year is again issued in its usual attractive form. A modification has been made in the regulations with regard to admission to the life classes, giving the teachers more complete control in the qualifications of applicants.

THE DAIMIO'S HEAD AND OTHER MASQUES; and RYLAND, A COMEDY. By Thomas Wood Stevens and Kenneth Sawyer Goodman. Published by the Stage Guild, Chicago.—Englishmen have a refreshing habit of asking for the by-

products of men and schools before passing upon them. The volumes before us show the artist at play. They are part of a considerable series of plays and masques written by Mr. Stevens alone or in collaboration, which he has produced at the Art Institute with members of the Art Students' League. The illustration classes of our art school, occupied as they are with poses, scenes and stories, have accepted the opinion of Mr. Stevens that an artist should get his stagecraft in person. Previous plays, most of them dealing with picturesque figures of art history, have ranged from Gothic England across the whole Italian Renaissance to the Spain of Washington Irving and of Goya. Now Mr. Stevens and Mr. Goodman, Curator of the Museum's print department, present the printed versions of four plays on aboriginal Mexico, old Japan and 18th century England. "Ryland" is built on the historical case of an English engraver who was convicted of forging a bill of 7,114 pounds, and hanged for this crime at Tyburn in 1783. "The Daimio's Head" recounts the epic adventures of a Japanese knight errant and the damsel O Toyo San in the upside down world of the samurai. "Montezuma" and "Quetzal's Bowl," are masques of Mexico. The authors take the Aztec names easily, like German school children who simplify the name of Huitzilopochtli, the god of war, to Witzliputzli. A. E.

MR. WATSON'S CLASS—Mr. Dudley Watson, a teacher in the school, has taken a party of art students to Europe on a sketching tour of Spain and other countries. Mr. Frank H. Dillon and Miss Hazel Crow, also teachers, and a considerable number of Art Institute students are of the party.

ACCESSIONS TO THE MUSEUM

The following objects have been added to the Museum during the three months ending May 31, 1912:

March:

Four drawings by John H. Vanderpoel. Oil painting, "Catskill Mountains," by George Inness. Presented by Edward B. Butler.

Nine drawings by John La Farge. Purchased.

Yellow stone vase, Egyptian. Presented by Charles L. Hutchinson.

Thirty-nine engravings by the Compté de Caylus, Nicholas le Sueur, Charles Cochin and P. P. A. Robert, after drawings mainly in the Crozat Collection. Presented by Mrs. Julius Rosenwald.

Two hundred and forty-three medals by French, German, Austrian, Dutch, American and other artists. Presented by Blewett Lee.

Three sculptures, "Danseuse (Mlle. Svirsky)," "Mother and child," and "Little girl kneeling with dog," by Paul Troubetzkoy. Purchased.

April:

Chain of Bulgarian bead work. Presented by Jordan Zlateff of Prilep, Macedonia.

Oil painting, "Sylvia," by Charles Hawthorne. Presented by the Friends of American Art.

May:

Small ivory statuette, 16th century. Presented by Mrs. Rosa A. Friendly.

Old East India silk shawl and embroidered veil. Presented by Miss Sara R. Little.

Oil painting, "Desert wanderer, Navajo," by William Ritschel. Presented by the Friends of American Art.

Two medals by Louis Oscar Roty. Presented by Charles L. Hutchinson. The Frances Kinsley Hutchinson Collection of Costumes, 36 pieces. Presented by Mrs. Charles L. Hutchinson. Ten American coverlets. Presented by Frank W. Gunsaulus.

ACCESSIONS TO THE LIBRARY

Few important purchases have been made for the library during the past three months but many notable gifts have been received. Mr. James P. Gardner has presented a number of large illustrated works of great value to our collection and 74 volumes of Japanese prints and designs; Mr. Blewett Lee has contributed several valuable books on medals; the Chicago School of Civics and Philanthropy has donated to our use a large collection of miscellaneous material (books, photographs and color prints) on architecture, sculpture, interior decoration, etc.; Miss Helen V. Drake has presented a collection of books on British art in memory of her father and mother; Mrs. M. Fay Pierce has given a complete set of the rare "Savoy" magazine, and Mrs. Abbie P. Walker has presented seven volumes of "Godey's Lady's Book." Other valuable and interesting gifts have been received from M. Henri Baudoin, Mr. Victor G. Fischer, Mr. Fritz von Frantzius, Mr. H. H. Getty, Mrs. J. Herman Hall, Miss Sara Hallowell, Mr. Harry Hunton, The John Lane Company, The New York State Library, The Polish National Alliance, Mr. Edward E. Swadener, The Toledo Museum of Art, Mrs. Elysabeth Underhill, and Mr. J. E. Woodhead.

In the departments of lantern slides, photographs and post cards, gifts have been received from Mr. H. H. Getty, Mrs. John B. Sherwood, Mr. James P. Gardner, Mr. Dudley C. Watson, Mr. Louis Kronberg and the Detroit Publishing Company. The lantern slide department has also received, through Mrs. F. M. Guthridge, over 500 slides of American architecture and scenery presented by various prominent railways. This is a unique and beautiful collection and should be very interesting to American travellers and lecturers, to whom it offers excellent material for the "See America First" theory. The railways contributing are: the Denver, Northwestern & Pacific Ry. Co., Louisville & Nashville Railroad Co., Mammoth Cave Estate, Denver & Rio Grande R. R. Co., Florence & Cripple Creek Railroad Co., Baltimore & Ohio Railroad Co., Northern Pacific Railway, Grand Trunk Railway System, Colorado Midland Railway Co., Manitou & Pike's Peak Ry. Co., Southern Railway Co., Florida East Coast Railway, New York Central Lines and Wylie Permanent Camping Co.

Among the interesting books added during the quarter are:

GENERAL ART.

- Dennis, George - Cities and cemeteries of Etruria. 1883. (Gift of Mr. James P. Gardner.)
 Dollfus, Jean, coll. - Catalogue de tableaux modernes, anciens et des aquarelles dessins. 3v. n. d. (Gift of Mr. Henri Baudoin.)
 Rodin, Auguste - L'art. Entretiens réunis par Paul Gsell. 1911.

ARCHITECTURE.

- Ashbee, C. R. - Frank Lloyd Wright. 1911.
 Binion, Samuel Augustus - Ancient Egypt or Mizraim. 2 v. c[1887]. (Gift of Mr. James P. Gardner.)
 Elwell, N. W. - Boston public library. [1896].
 Schütz, Alexander - Italienische architektur skizzen. 1901.

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Tatham, Charles Heathcote Etchings of ancient architecture in Rome. 1799. (Gift of Mr. Edward E. Swadener.)

PAINTING.

Mayer, August L. El Greco. 1911. (Gift of Mr. Victor G. Fischer.)

Weisbach, Werner - Impressionismus. Ein problem der malerei in der antike und neuzeit. 1910.

SCULPTURE.

Maskell, Alfred - Wood Sculpture. [1911].

Waters, W. G. - Italian sculptors. [1912].

ENGRAVING.

Laffan, William M. - Engravings on wood. 1887. (Gift of Mr. J. E. Woodhead.)

Wedmore, Frederick - Etchings. 1911.

DESIGN AND MINOR ARTS.

Briggs, R. A. - Pompeian decorations. [1911].

Sandier, Alex. - Les cartons de la manufacture nationale de Sèvres. [1912].

Sonntag, Carl, jr. - Kostbare bucheinbinde des XV bis XIX jahrhunderts. n. d.

Wallace, Richard, coll. - Meubles d'art des epoques Louis XIV, etc. [1912].

ILLUSTRATED LITERATURE.

Lane, John, co., publ. - Early work of Aubrey Beardsley. 1912. (Gift of the John Lane co.)

Lane, John, co., publ. - Later work of Aubrey Beardsley. 1912. (Gift of the John Lane co.)

The Savoy. 4 v. [1896]. (Gift of Mrs. M. Fay Peirce.)

TRAVEL AND DESCRIPTION.

Lorimer, Norma - By the waters of Egypt. [1909]. (Gift of Mr. H. H. Getty.)

Muir, John, ed. - Picturesque California: the Rocky mountains and the Pacific Slope, illustrated by eminent American artists. 5 v. (Gift of Mr. James P. Gardner.)

Sladen, Douglas - Queer things about Egypt. 1910. (Gift of Mr. H. H. Getty.)

MISCELLANEOUS.

A book of the Tile club - 1886. (Gift of Mr. J. E. Woodhead.)

Godey's lady's book 1858-1864. 7 v. (Gift of Mrs. Abbie P. Walker.)

Hall, Adelaide S. - Glossary of important symbols in their Hebrew, pagan and Christian forms. 1912. (Gift of Mrs. Adelaide S. Hall.)

Pearsons, Daniel K., jr. - Daniel K. Pearsons. His life and works. 1912.

ATTENDANCE

MUSEUM—The number of visitors at the Museum during the months of March, April and May, 1912, was as follows:

		AVERAGE
13 Sundays	56,559	4,351
27 other free days	111,710	4,138
52 pay days	23,612	257
92 days	191,881	

During the same period last year the total attendance was 176,081, showing an increase this year of 15,800.

LIBRARY—The number of visitors at the Ryerson Library during the months of March, April and May, 1912, was as follows:

	MARCH	APRIL	MAY
Students	6,646	5,630	5,247
Visitors	1,321	1,028	759
Consulting visitors	2,515	1,606	1,275
	10,482	8,264	7,281

Total attendance for three months, 26,027. During the same period last year the attendance was 23,850, showing an increase this year of 2,177.

SCHOOL—The attendance for the year was as follows:

	MEN	WOMEN	TOTAL
Day school	425	599	1,024
Evening school	667	240	907
Saturday classes	208	562	770
Summer classes	212	303	515
	1,512	1,704	3,216
Students belonging to two departments			162
Corrected total			3,054
Corrected total last year			2,903

LECTURE—The attendance at lectures and other meetings in Fullerton Memorial Hall during the months of March, April and May, 1912, was as follows:

23 lectures for members and students	4,162
2 concerts for members and students	939
12 lectures and meetings for students	2,261
12 Sunday concerts	6,489
61 other lectures and meetings	21,078
110	34,929

BULLETIN OF THE ART INSTITUTE OF CHICAGO

THE ART INSTITUTE OF CHICAGO A MUSEUM AND SCHOOL OF ART

OFFICERS

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Librarian	MISS MARY VAN HORNE
School Registrar	RALPH W. HOLMES

The Art Institute of Chicago was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The museum building upon the Lake Front, first occupied in 1893, has never been closed for a day. It is open to the public every week day from 9 to 5, Sundays from 12:15 to 5. Admission is free to members and their families at all times, and free to all upon Wednesdays, Saturdays, Sundays and legal holidays. Upon other days the entrance fee is twenty-five cents.

All friends of art are invited to become members. Annual Members pay a fee of ten dollars a year. Life members pay one hundred dollars and are thenceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested and the income only expended. Benefactors are persons who have contributed \$25,000 or more.

All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, and to the use of the Ryerson library upon art.

BULLETIN

The Bulletin is issued quarterly in July, October, January, April. Copies may be obtained at the entrance. The Bulletin is sent regularly to all members, and upon application to any other friend of the Art Institute.

PUBLICATIONS

General Catalogue of Paintings, Sculpture and other Objects in the Museum, 262 pages	15c.
Same, illustrated edition	25c.
Catalogue of the Nickerson Collection	25c.
Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other collections, by Alfred Emerson	
Part I. Oriental and Early Greek Art	25c.
Part II. Early Greek Sculpture	25c.
Catalogue of Etchings and Drawings by Charles Meryon. Howard Mansfield Collection	25c.
Catalogue of Etchings by Joseph Pennell. Joseph Brooks Fair Collection	25c.
Catalogues of current exhibitions, usually	10c.

LIBRARY

The Ryerson Library, containing about 7,500 volumes, 27,000 photographs, and over 9,000 lantern slides on Art and Travel, is open every day except Sundays and holidays. The collections of photographs and lantern slides are available as loans. A library class room is provided for groups of students who may wish to consult books or photographs. The staff of the Library is always ready to assist in investigation.

MUSEUM GUIDANCE

Application for guides to the collections may be made to the Director. This service will be free to members of the Art Institute and to teachers and classes from Chicago public schools.

PHOTOGRAPHS FOR SALE

Photographs of objects in the permanent collections of the Museum, made by the Museum photographer, are on sale at the entrance. Photographs by Braun, Clément and Co., of Paris, color reproductions by the Detroit Publishing Co., and postal cards are also on sale.

COPYING

Requests for permits to copy and to photograph in the museum should be addressed to the Director's Secretary. No permits are necessary for sketching or for the use of hand cameras.

SCHOOL

The School, in the same building, includes departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction and Architecture.

Information, catalogues and circulars of instruction may be obtained of the School Registrar.

